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EIN MANN OHNE VATERLAND

Some time ago, the writer, in reading the *Amerikanische Novellen* of Karl Friedrich von Wickede, came upon a story entitled *Ein Mann ohne Vaterland*. It may be of some interest to note here the history of this narrative and its relation to one of the best known short stories in American literature, namely, Edward Everett Hale's *The Man Without a Country*.

In 1864, after several years of the most varied experiences in America, Karl Fr. v. Wickede¹ returned again to Germany. Upon the encouragement of the novelists Hackländer and Hoefer, founders of the *Hausblätter* (1855), he wrote a series of sketches and novelettes which were afterwards published as *Amerikanische Novellen* (1878). These were followed by a *Neue Folge* (1879).

Most of the stories in the first series of *Amerikanische Novellen* are based on episodes of the Civil War, which is natural enough, when we recall that the author had been in America at the time of the Secession. The

¹ Karl Friedrich von Wickede was born at Güstrow in Mecklenburg-Schwerin in 1827. In 1843, having attended the gymnasium in Rostock, he entered upon a mercantile career. In 1849 he was seized by the prevailing "Amerika" mania and came to the United States. Probably more attracted to America out of a love of adventure, fostered by the translations of Cooper and the realistic works of Sealsfield and Gerstäcker, than by necessity, Wickede for a time wandered along the Mississippi, with gun upon his shoulder, as Gerstäcker had done before him. Later he entered the postal service in New Orleans, and still later we find him in New York. Suffering from an affection of the eyes, he returned to Germany, only to return soon again to America. After a year in Iowa as farmer and hunter, he came to New York, where he remained two years, upon which he again returned to his native land. Failing in a business enterprise at home, he sailed to America for a third time. The unfortunate wanderer returned to Germany in 1864 and spent a number of years in Mannheim as a teacher of languages. Having incurred the displeasure of the ducal house for writing a work about the mysterious Kaspar Hauser, he was obliged to leave Baden. He then came to Frankfort on the Main, where he died in poverty in 1881.

Cf. Brümmer's *Lexikon der deutschen Dichter des 19. Jahrhunderts*.

first of these stories is *Ein Mann ohne Vaterland*. Edward Everett Hale's story had appeared in the *Atlantic Monthly* for December, 1863, the year before Wickede's return to Germany. A comparison of the German with the English reveals the fact that Wickede has skillfully employed Hale's story. The exposition in the German version has been somewhat changed, probably out of consideration for the German public. The episode of the officers' ball on board the "Warren" and Philip Nolan's meeting with the celebrated Southern beauty is omitted, and the whole story cut down by three-fourths. It is not our purpose here to expose what must of course be recognized as an audacious plagiarism on the part of an otherwise meritorious German novelist, as much as it is to state the interesting subsequent history of this German version.

In Potter's *American Monthly* for December, 1881, appeared an account of Philip Nolan under the title of *A Man without a Country*. The following rather startling footnote is added by the editor of the magazine: "The above article is furnished us by one of our contributors, who translated it from the German. Never having seen the article in print before in this country, he requests its publication, for the benefit of those of our readers who also may never have heard or known of the facts stated. The name of the author is not furnished."

At the conclusion of the introduction to the edition of 1897 of *The Man Without a Country*, Edward Everett Hale writes: "About twenty years ago it was translated into German, with the omission of one or two passages, and published in a German journal. As soon as this magazine arrived here the story was retranslated, and reprinted as a German addition to American history, by the editor of the 'American Magazine.' This was after more than half a million copies had been printed in the English language(!)."

A careful comparison of Wickede's German version with that in Potter's *American Monthly* shows convincingly that the latter is a translation from Wickede. The *Amerikanische Novellen* (Erste Folge) appear to-day as Nr. 909 of Reclam's *Universal-Bibliothek*, in which edi-

tion the abridged form of Edward Everett Hale's *The Man Without a Country* continues to be read in Germany as the work of Karl Friedrich von Wickedede.

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THE SOURCES OF RALPH ROISTER DOISTER

In the October number of *Modern Philology*, 1913, Mr. James Hinton attacks the traditional and modified traditional views of the *Miles Gloriosus* of Plautus as the source of *Ralph Roister Doister* and proposes in its stead the *Eunuchus* of Terence.

D. L. Maulsby¹ shows that the plots of *Roister Doister* and the *Miles Gloriosus* are dissimilar; pointing out further that there are similarities to *Roister Doister* in other plays of Plautus; but particularly in the *Eunuchus* of Terence. He admits striking parallel passages, however, between the *Miles Gloriosus* and *Roister Doister* and at no time denies that the *Miles* is an important source of the English comedy.

Professor Clarence Griffin Child, in his edition of *Ralph Roister Doister* (Riverside Press Series, 1912), is extreme. By him, says Mr. Hinton, "the simplicity of Udall's plot, together with the fact that his scene is before a single house, not before two houses, as regularly in the Latin comedy, has been adduced as an indication that Udall did not use any Latin comedy as a source except for the suggestion of details and for a general influence on his dramatic technique."

Mr. Hinton's view lies between Maulsby's and Child's. The series stands thus: (1) The *Miles* as sole source (traditional view); (2) The *Miles* as one source (Maulsby); (3) The *Miles* as the source of Ralph; and hence the basic source (the belief of the present writer);

¹ *The Relation Between Udall's Roister Doister and the Comedies of Plautus and Terence. Englische Studien*, 1907, vol. XXX, pp. 251-277.

(4) The *Eunuchus* as basic source (Hinton); (5) Neither Plautus nor Terence as direct source of "particular scenes for imitation," but both Plautus and Terence as affording "the general conception of effective scenes and situations floating freely in his mind" (Child).

Mr. Hinton says, "Ralph is, at the most cautious estimate, at least as much like Thraso as Pyrgopolinices." He adds in the same paragraph, "It seems strange that one ever should have failed to distinguish these braggart types (*i. e.*, the Plautine and Terentian) or to recognize Ralph as unquestionably Terentian."

Now the Plautine and the Terentian braggarts are quite different, as Mr. Hinton admits in the same paragraph. If so, and if Ralph is unquestionably Terentian, how is he as much like Thraso as Pyrgopolinices? For if he is hardly like Pyrgopolinices at all—and Mr. Hinton adds further that "most of the lines borrowed from Plautus, especially those which are most swollen with exaggeration, are transferred by Udall to the mouth of the flattering Merygreeke, whether they were spoken in the *Miles Gloriosus* by the soldier or the parasite"—if, we say, he is hardly like Pyrgopolinices at all, and yet is as much like Thraso as Pyrgopolinices, then he is hardly like Thraso at all.

On the other hand, to take Mr. Hinton's second statement—that Ralph is unquestionably Terentian, not Plautine: where, we ask, is his proof? He gives none; he merely asserts the following: Ralph is not really a braggart; he has not the extravagant imagination characteristic of the Plautine soldier. He is, rather, "an easy comical figure" as Colman described the Terentian Thraso—a complacently conceited gull, rather than a blustering swaggerer and teller of 'monstrous lies.'"

Now Colman's definition of the Terentian Thraso as an easy comical figure, a complacently conceited gull, is correct. Mr. Hinton's description of the Plautine braggart as a blustering swaggerer and teller of monstrous lies is also sound.

But to which of the two does Ralph belong? Unquestionably to the Plautine. Compare the braggart passages in *Roister Doister* with the braggart passages in the *Miles* and the *Eu-*